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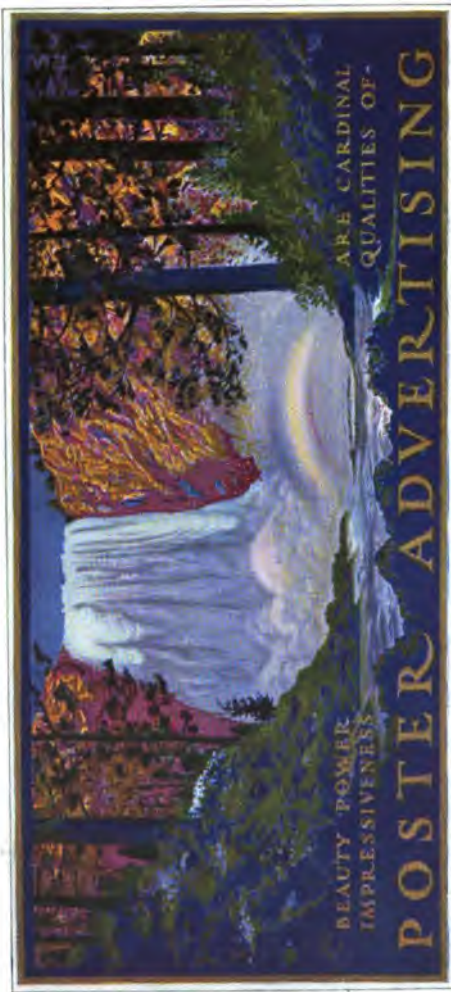
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MY STORY

By

A. Twenty-four Sheet Poster



New York

IVAN B. NORDHEM CO.

1922

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Pub. qt.

9-27-1922

Pub. fit.



FIRST INNING

I am the Twenty-Four Sheet

SECOND INNING

What Association Has Done For Me

THIRD INNING

From Snipe to Double A

FOURTH INNING

Posterally Speaking

FIFTH INNING

A Lay View of Poster Design

SIXTH INNING

Campaigning With General Poster

SEVENTH INNING

All Stretch!

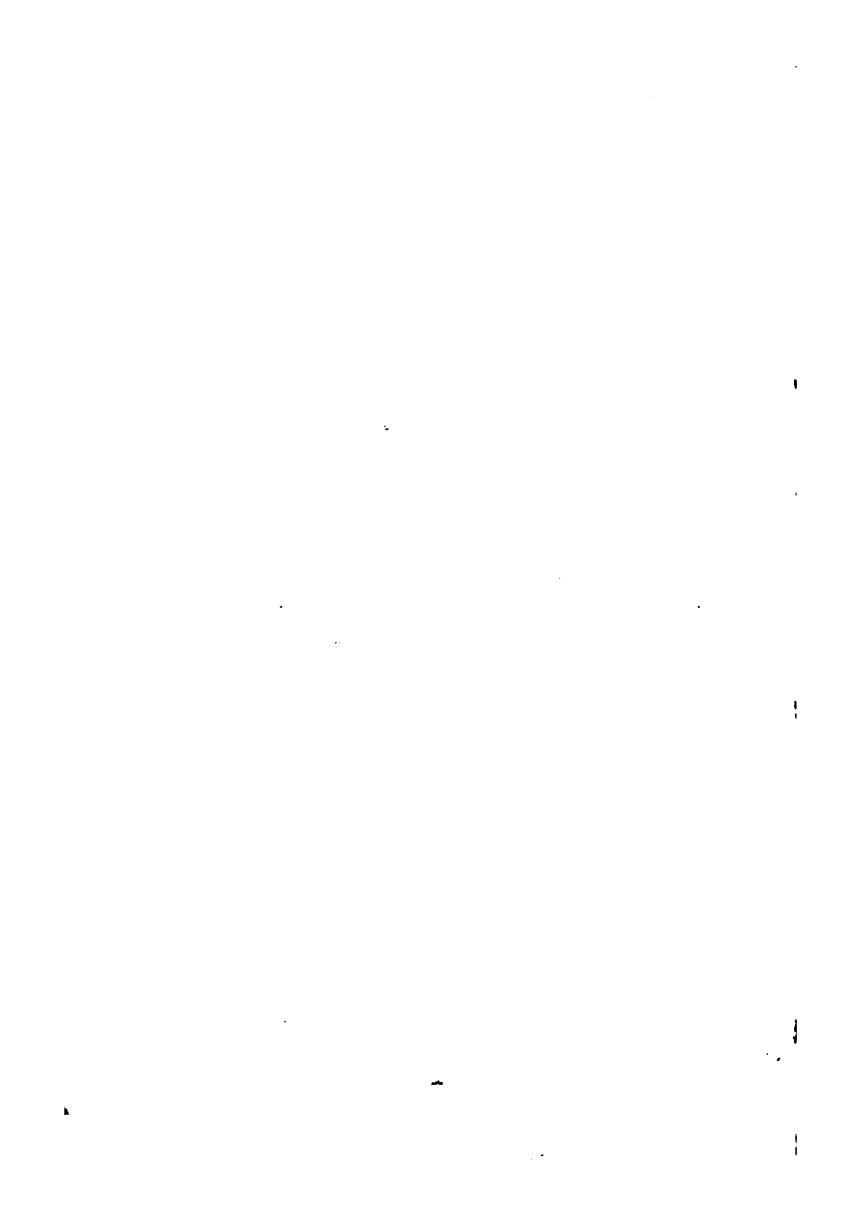
EIGHTH INNING

Postergrams

NINTH INNING

Glossary

407825



FIRST INNING

I am the Twenty-four Sheet

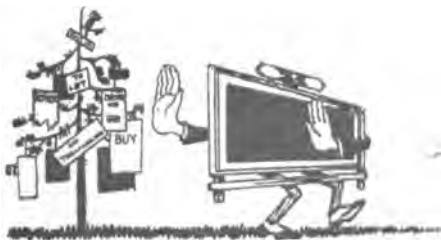


Y ancestors trace their history back to the pre-paper period. But I am not looking up my family tree. A man did this once and discovered that he was the sap. I base my claim for distinction on my present commercial usefulness.

Little has been written about me. I have always spoken for myself. I am still doing it—but this time in a little different form. This volume may find its way into public libraries. It will be a tribute to their practicality if I am placed on their shelves. But I rest my case

on the amount of help I am able to give modern business men in leveling the high peak of distribution costs.

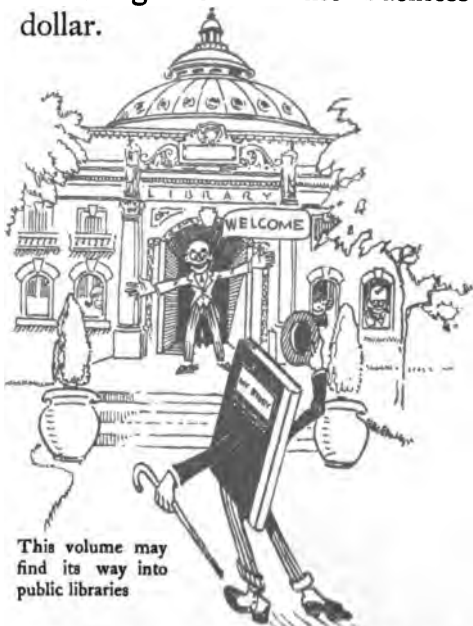
I am a salesman. My name is legion. I stand behind the man behind the counter. I support the man on the road. I encourage the city salesman in his numerous calls



I am not looking up my family tree

on wholesaler and retailer. I am an economy, not an extravagance. I have grown and thriven because

I have helped to narrow the wedge
of selling costs in the business
dollar.



I have been persecuted by those
who hate me. My enemies are

powerful. The daily press has not always loved me. Sometimes I am considered a competitor of newspaper advertising. But the far-seeing publisher knows that there is room for both of us. He has his place. I have mine. Frequently he employs me. I shall never compete for the daily bargain advertiser because I am a monthly. I cannot tell a long story. I never try. But there are stories—important stories—that I can tell loudly and eloquently. The color-



Leveling the high peak of distribution costs

loving man is my friend. The eye-minded woman obeys me. The impressionable child stands in awe of my great size and harkens to my message. The foreigner comprehends me. The illiterate can read me.



I stand behind the man
behind the counter!

The professional esthete looks at me askance. He can't help looking at me. He has called me some unkind names. "Blemish!" "Eye-sore!" "Disgrace!"—these are some of the things I have been called. The highbrow sees in me a broad target. I forgive him, for my relatives have not always been respect

able. I am distantly related to the “snipe” and the snipe is an ugly bird. My critics forget how I have im-



The professional esthete looks at at me askance!

proved. They think of me as I was in the days before the Town Beautiful Movement and they confuse me with the rag-tag and bobtail of outdoor advertising. They do not notice my nice green frame or my substantial construction. They forget that I am now mounted on an AA board. They rate me ZZ. But I do not complain. My critics are becoming fewer and some former critics, who are artists of national reputation, are now my allies. They like to see their paintings all over

the country—size 25 feet by 11 feet. They know that the poor cannot own beautiful pictures and they see in me a means of educating the



A broad target

unenlightened. Then, too, they give me credit for having done my bit in the late great war.

My least sincere persecutor is the politician. He regards me as his

prey. Aided by a handful of long-haired men (and I had almost said short-haired women, when I remembered that it doesn't mean what it did), together with that excitable part of the public which is willing to have its thinking done for it, he has annoyed me frequently. Those who have met this type of



They like to see their
paintings all over the
country

politician know that his motives are seldom altruistic. And the fact that when the political persecution ceases, the public

outcry dies a natural death, indicates that the vast majority want me around.

Stepping from the general to the specific, let me refer to the Chicago



You have heard of the "Inquiring Reporter"

Tribune on the subject of posters.

You have heard of "The Inquiring Reporter." Many dailies have used him. He stops Tom, Dick, Harry, Helen and Mary on the street and asks some question. The answers are sometimes significant. They were on the day the question happened to be—"Should poster boards be removed?" You

can't ask 100,000,000 Americans such a question. You cannot ask 2,000,000 Chicagoans such a question. But when a large and reputable daily like the Chicago Tribune prints five answers to this question and they are unanimously favorable to the poster as a municipal asset, it is time for professional agitators to wake up and realize that THE PUBLIC WANTS POSTERS. Here are the answers:

J. E. B.—No, I don't think so. I believe they should be left where they are. They are the chief means for the advertisers to get their product before the public eye and the majority of them certainly are not ugly.

F. L.—No, indeed, I don't think so. Why, who is suggesting that? I thought they were the best way



to advertise and I think they are a great help to the business world and the general public.

J. M.—No; why should they be removed? I think they are a great advantage in some parts of the city. Take, for instance, in Michigan Avenue, they cover up an awful lot of old dirty walls of old and unsightly buildings.

S. L.—No; I think they are a great

advertising medium and there should be more of them in some parts of the city. I don't see any reason why any or all of them should be removed, as they do no harm, but instead help to beautify.

A. H.—No; why tear them down? They stimulate business and to a certain extent help the appearance in some parts of the city. They cover the sides of unsightly buildings and fill up vacant lots.

I do not like to brag, but I am going to tell you a few of the things I have done and when I have told you, it is for you to decide whether one chapter of my story is enough for you to read.

I helped to win the war by stimulating enlistments, by selling Liberty Bonds, by aiding Mr. Hoover to control food con-



I have filled countless theatres

sumption and by accelerating and sustaining the important drives which together constituted the irresistible avalanche that won the war. I have sent millions of people to church. I have sped up the return to prosperity. I have filled countless theatres and circus tents. I have taken the monotony out of many lives. I have helped many manufacturers to

succeed. I have made business better for hundreds of thousands of retail merchants.

I am the great visual amplifier. On my broad shoulders your message, be it educational or commercial, is broadcasted to every man, woman and child who lives in or visits any one of eight thousand American municipalities.

I am the publication with the hugest circulation. More than 60,000,000 people see me each month. My "type page" is 234 inches wide and 104 inches high. I have nothing to sell but front cover advertising in full colors.

SECOND INNING

What Association Has Done for Me



I CANNOT go further without paying my respects to TEAM WORK. And that doesn't half express my feeling of sincere gratitude. Team Work—you made me what I am to-day! I know you are not satisfied. You are constantly trying to improve me. Perfection is an abstraction. But, to quote my friend from Texas—"You done good."

This country was founded on team work. The lucky thirteen

colonies survived and became the nucleus for the world's foremost nation thru team work and team work alone. Co-operation,



Team work, you made me what I am today!

union, association effort, standardization—what else do these mean but *team work*? If there is one thing more encouraging than another about American industry today, it is the way in

which the commercial citizens of the times are following in the footsteps of their ancestors in subordinating self to service—playing ball together.

Three thousand poster plant-owners are rendering identical poster service in some 8500 cities, towns and villages, on more than 200,000 standard poster boards, and at rates practically uniform with the number of boards in each town in proportion to the population; all of this the result of association team work.

Compared to me, some other advertising media are conducting a regular Tower of Babel in the matter of sizes, rates and service. If you've ever sent out mats in a big campaign, you

know what a Chinese puzzle you're up against. When you do your campaigning with me you buy so many posters of standard size, as prescribed by your poster agency, and the shipping of these posters is a simple matter, also taken care of by said poster agency.

To sum up the case for team work: I am the only medium that is really standardized nationally. The nearest approach is street car advertising, and, of course, without any intention of slighting a fellow advertising medium, street car cards only reach street car passengers, whereas I'm as big as all outdoors. Whether you ride, walk or are carried in a litter, you

cannot escape me. Only the blind see me not; but goodness knows they hear about me.

Speaking of the great outdoors, you know this outdoor movement is a wonderful proposition. A few decades back people didn't seem to care whether their windows would



Only the blind see me not; but goodness knows they hear about me

open or not. Now everyone looks upon indoors as a sort of shelter to be sought only occasionally. The outdoor sleeping porch, the automobile, baseball, golf, hiking and football bring you folks out of your shelters and out of your shells to open up your lungs and your minds to fresh air and fresh

shots. I'd rather meet a man in an outdoor frame of mind than any other. When you're going some place or are recreating, that's the time I want to hit you right bang between the eyes with about two hundred square feet of colored buying suggestion.

Come out of the kitchen, the living room, the office, the factory! Fire that frown! Drink in the oxygen and let's look at some pictures together. What do you say?

I'd better watch my step or you'll think I'm trying to sell you something. But before getting more posteral, before giving you the low-down on myself—there are a few distinctions

belonging to me in a general sort of way that I should like to point to with pardonable pride.

For one thing, I am the most public kind of publicity. If you want to keep your merchandise a secret—don't use me. Not that I am commonplace. Some people seem to think



If you want to keep your
merchandise a secret —
don't use me

that I am no place to sell quality merchandise. That depends on the poster design. I am a *medium*, not an advertisement. If you place a commonplace design upon me you are going to get a commonplace

result. If you have Maxfield Parrish, Underwood, Rockwell, Hutaf, Coffin or Leyendecker draw your poster, he can lift your product just as high as you



He can lift your product just as high as you want it to go!

want it to go. I furnish the opportunity. That's all I can do. It's up to you to grasp it. Modern lithography can reproduce Rembrandt or Raphael on 24-Sheets in a manner to please the fussiest of old masters. So don't let anyone kid you about this quality stuff.

Then there's the matter of *position*. How advertisers do fight for magazine and news-

paper position! What a premium they pay for a poster on the back cover of a magazine in color! Above all things, wouldn't they love to be on the front cover? Wouldn't they just? Well, did you ever stop to think that



Modern lithography can please the fussiest of old masters

every poster advertiser is a front cover advertiser? There aren't

any back covers or inside spaces!

Then there's the question of what are the best magazines to use. Also in a given city, what are the best papers? People have their pet magazines and their



favorite newspapers. Ever hear of a man, woman or child with a

pet poster? If you want to reach Mr. Jones effectively, you have to use Mr. Jones' pet periodical. Unfortunately Mr. Smith's preference is a different one. And Mr. Brown has still another favorite. You can't use them all. But you can reach Jones, Smith, Brown and also White thru my medium. When you know me as I am, you won't ask: "How much circulation have you?" All you'll want to know is the population of the town. That's my circulation. No Dr. Harvey needed.

The matter of cost is another important item. I am one of the few media that didn't profiteer when cost didn't seem to matter. The usual price for posting space is the same as it was five

years ago—1c per sheet per day, \$7.20 per panel per month. The result is that the economy of posters is amazing to the uninitiated. Take New York City, for instance. You can buy a full showing in Manhattan, the Bronx and Harlem, consisting of 200 regulars and 124 specials (high spots) for \$6000 a month. You interest 3,500,000 residents and 350,000 non-residents for 30 days at the rate of 640 people for each dollar expended. The cost per day for reaching 1000 people with a mammoth advertisement in color is a fraction more than 5c. The majority of poster advertisers use a half showing. This would cost \$3000 per month for New York City. What can

you do in other metropolitan media for \$3000 per month?

In Detroit, with its million population, a representative or half showing made up of 62 regulars and 18 specials costs \$1,100 a month. Salt Lake City has a population of 118,000. 20 regulars and 4 specials here cost \$244. Asheville, N. C., with 28,500 people gives a half showing of 10 regulars for \$72. Hot Springs, Arkansas, 11,700 people, 5 regulars, \$36.

Painted displays are relatives of mine. We have outdoors and color in common. I hesitate to draw embarrassing comparisons with my kin, but for the sake of getting to the bottom of this matter of cost, let me tell you of

something that happened just the other day. A moving picture producer who is using a full showing in a certain large city "rode the poster plant" to see what he was getting for his money. (That's another advantage of poster advertising—you can see what you are buying.) On the leading boulevard he found his poster on five excellently located panels. Inquiry was made as to comparative costs of painted signs on the Drive. One wall space cost \$75 a month. That was the cheapest. Other signs ranged up to \$1000 a month. The total cost of the five special illuminated poster panels was only \$150 a month.

While national advertisers had

large surpluses to spend for advertising, periodicals frequently contained from 100 to 300 pages in a single issue. Were you one of those looking for your advertising needle in these haystacks?



Were you looking for your needle in this
advertising haystack?

Were you one of the hundreds
of advertisers competing for the
reader's overtaxed attention? As-

suming that the amount of time of each reader had a limit, did not each advertisement have to content itself with a small fractional part of the time?

Now with me, it is different. There are just so many posters in a showing—no more, no less. If there is more advertising than there are showings, the line forms at the left. Each advertiser who is foresighted enough to secure a showing isn't snowed under by competing advertisements. In size and color, all posters are on a par. You may dominate a community, but you can't throw the other full showing advertisers into the shade.

I have already mentioned my stature. My frame is twenty-five

feet long and eleven feet high. I, myself, am 19 feet 6 inches long and 8 feet 8 inches high. The space between me and my moulding is covered with a nice white, well laundered collar, technically known as blanking paper. In the old days I used to omit my collar occasionally. And sometimes they'd slap me right on top of one or more other posters. But now I have a nice new collar every month, and before I am put up, they scrape my galvanized roost clean. I am changed once a month in any event and should I become soiled or torn, I am changed, like any well brought up youngster, as often as necessary. My frame, my supports—everything

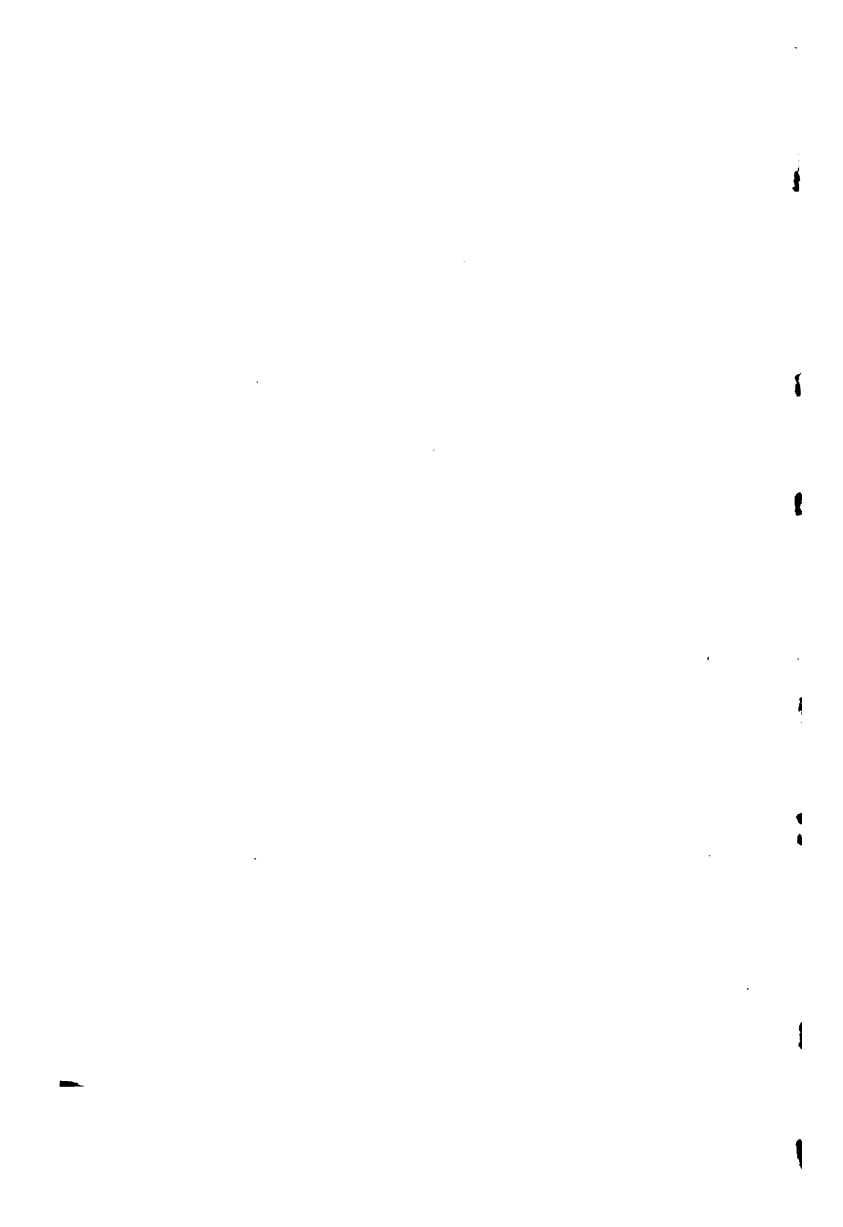
about me, is standardized according to a well worked out plan. I don't get blown down any more. In other words, I have become an accepted and representative citizen in the cities in which I live.

In certain cities they doll me up to beat the band. On the Pacific Coast, for example, you



They doll me up to beat the band

will frequently see me with shrubs and flowers about me, perhaps a palm or two. Certainly a well groomed lawn in front of me. How my grooms do keep the vacant lots around me cleaned up! And Oh! the eyesores that I hide! I not only help to pay the taxes on vacant property, but I make that property more saleable by keeping it tidier.



THIRD INNING

From Snipe to Double A



I HAVE already confessed that there is a slight blot upon my escutcheon. I am descended from the snipe. But what of that? Man is said to be descended from the anthropoidal ape. Instead of being ashamed of my humble beginning, I am proud of the high plane to which I am now elevated. (In one case you will find me on the roof of a five-story building, facing the Brooklyn Bridge.) If anyone who reads these lines does not know what a snipe is,

let me hasten to explain that a snipe is a poster without any post; a squatter, in other words. Originally pieces of paper with



Any old place the owner
of which was not within
eyeshot!

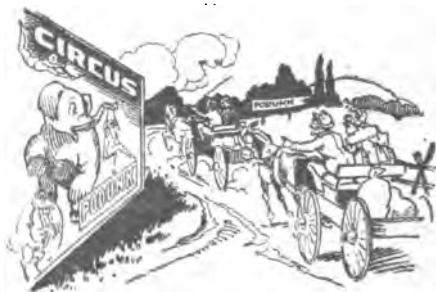
advertisements printed thereon were placed on fences, barns, walls, sheds; any old place the owner of

which was not within eyeshot. The snipe might be torn off in five minutes, fade and evaporate in five months, or more likely, be covered up by another snipe the next time a billsticker came along. On the more favored locations, snipe would be placed upon snipe until finally the blanket of papier

maché would of its own weight warp off and fall to the ground. The billsticker, usually associated with the local theatre, was not the type of man he is today. You could by no means be sure that all of your snipes would even come out of storage; especially as there was no way of checking your showing. Continuity of impression was out of the question. The best you could hope for was to make a small splash for a short time.

With all its drawbacks the snipe soon made a niche for itself. Advertisers just naturally couldn't keep house without it. The idea of a cheap and convenient form of outdoor advertising that did not require paint

or skilled sign painters—a medium permitting frequent changes of copy and freshening up with new colors and new ideas—was basically right. It refused to die. Once and for all it proved for this medium the fallacy of the



Farmers were brought many miles to the big show

oft repeated claim that the poster may be good reminder advertising but that it is not a sales clincher. The circus and

theatre proved that. It was pasted posters and nothing else that filled the theatres and the circus tents. Farmers and residents of neighboring villages were brought many miles to the big show by the forerunner of the modern 24-sheet.

Messrs. Barnum and Ringling put advertising to the acid test. The circus man has learned that the goodwill of a municipality is worth keeping, but each season he has just one problem: to go into town, fill his tents, make a profit and get out and on to the next town. He has to cash on his publicity as he goes along. Isn't it rather significant that the poster has been his *pièce de résistance*

since there have been posters and circuses?

The billsticker learned that the advertiser wanted something he could depend upon. I've noticed advertisers are funny that way. They like to know, when they appropriate a certain amount of money to cover a town for a specified time, that the town will remain covered accordingly. As I will last easily thirty days without fading or appreciably deteriorating, the already convenient month became the regular posting period.

The billsticker learned that if he was going to do a good job he would have to have a good surface, well located, upon which to place his paper. So he

built poster boards. And having built places for me to repose he had to have dependable locations. To make sure that his boards would not be removed or destroyed without his consent, he leased the space for them. And having done these things, and some other things, to improve our medium he ceased to be a billsticker and became a poster plantowner.

One of the most efficient associations in the country is the one to which I am so proud to belong—the Poster Advertising Association. By instituting a system of checking poster showings, by insisting upon a well made and uniform board, by withdrawing the exclusive franchise

from any billposter who didn't adhere to the association standards, by uplifting and upholding the service, and in countless other ways, this association more than any other one influence is responsible for my splendid national standing today.

If you want to hurt a poster-man's feelings, just call his baby a billboard. A billboard is a board or group of boards on which a bill is plastered. A billboard is the roost of the snipe. Strip me of every civilized attribute I have and put me any old place and you have a billboard. Whenever you hear anyone refer to modern poster service as billboards, you can make a mental note that he is living in the

stone age of outdoor advertising.

Some day I'm going to take a year off and write the biography of Barney Link. Ever hear of Barney? Well, Barney was the Moses of the poster business. He was the man who made poster panels out of billboards. There is only one kind of censorship that's sure. And that's the kind that purifieth from within. Barney was the boss of the poster business. An autocrat, self-made, a fighter, a man of his word, a leader—and a real censor. He came to realize, and this was many years ago, that the poster medium was being unduly dominated by the undesirables of advertising. Booze as booze and booze as patent

medicine and patent medicine, non intoxicating, shouted their claims blatantly from the boards. Barney decided that would have to stop. So it stopped. Room was made right speedily for bread and soap and hams and ice cream and soft drinks and silk underwear and automobiles and tires and shoes and ships and sealingwax and cabbages and kings. Thanks to Barney Link and the other longheaded fellows in the poster business, I was well abreast of the best magazines and leagues ahead of some other media in showing the door to Messrs. Cure-all and Booze. And for every panel vacated by these gents, two panels advertising wholesome products have been erected.

The elimination of undesirable advertising and the erection of well built boards were not the only lessons learned



Showing the door to Messrs.
Cure-all and Booze

by members of the Poster Association. Another important discovery was the fact that nothing is gained by the erection of poster boards in high grade residential neighborhoods. However much I may disagree with the highbrow who does not enjoy me, and however thoroly I may sympathize with the sensible fellow who regards good posters as being the nearest thing there is to a poor man's picture gallery,

nevertheless I can see no reason for putting me where I am not wanted when there are so many good stands where I am not objected to. Besides, my circulation is much circumscribed in Brookline, Sewickly and Roland Park.

My idea is to make myself an *asset* to any city. Merchants, property owners and advertisers see my value of course. But beyond that I want every citizen to enjoy my bright colors and snappy sayings. I like to be liked. And by heck, tho I say it as shouldn't, my popularity is certainly on the rise.

FOURTH INNING

Posterally Speaking



SOMETIMES I feel that I am a good deal like the soda cracker. When soda crackers were sold in bulk, you didn't hear so much about them. They absorbed dampness like a sponge with the result that they almost never tasted fresh. Then came the sealed package. U certainly needed Uneeda. And U bought it. Soda crackers with a college education became biscuits just as billboards have become posters. Uniformity; in other words, the standard set showing of the

merchandise in question really put soda crackers and posters on the map right.

In the poster field the need for a sealed package grew out of the fact that the best stands were monopolized by the old timers. It



Sometimes I feel that I am a good deal like the soda cracker.

had been a matter of first come best served; last come take the leavings. That put too much resistance in the way of the newcomer to posting. Here's what was done to remedy that trouble: all of the poster boards in a town were divided into two parts; standard set showings and miscellaneous. The latter, usually

a small minority, were reserved for theatres and neighborhood advertisers who wanted only partial coverage. (Theatrical producers as a rule buy their posting by the week as do certain other local advertisers.) The big majority of the poster boards or panels were then divided into so many *standard set showings*. The usual number in a town is from six to twelve. These showings were laid out in such a way that each showing covered the entire city and was of equal display value with each of the others. A full showing, believe me, is a lot of advertising. It corresponds to a page per issue in newspapers or magazines. You can buy a half showing in all except the smallest

towns, where a full showing is one panel. Of course we can't cut a panel in two. In the cities of 30,000 up, you can buy a quarter showing.

Lest the foregoing explanation seem technical, let me give a concrete illustration: New York City. There are in New York approximately five thousand poster boards, which are divided for convenience in estimating into 56 quarter showings of 81 boards each. The difference of say four hundred and sixty-four panels is made up of theatrical panels, etc. The value of each full showing, each half showing and each quarter showing is equal to the value of every other fractional show-

ing of the same size. Each standard set showing in New York comprises 200 regulars and 124 specials. And, by the way, these figures include only Manhattan, Harlem and the Bronx, not Brooklyn, Queens, etc.

I referred to "regulars" and "specials." Lest any of my dear readers know not what these terms signify let me elucidate. A special panel is a "high spot." It represents concentrated circulation. A panel in Times Square would naturally be a special. Regulars are the staple majority of poster boards that make up the backbone of the showing and give you your full coverage. There is one other

kind of a panel that you will hear mentioned: and that is the *illuminated*. An illuminated panel has reflectors with electric lights attached to the board. Illuminateds are nearly always specials. But specials may not be illuminateds. Modern street lighting is so bright that it is not always necessary to have reflectors on the boards in order to have them properly lit up.

Except for amusement advertisers posting is done on a monthly basis. In the smaller cities (under 100,000) there are posting dates twice a month; on the first and fifteenth. In larger cities (100,000 to 700,000) paper is posted three times a month; first, tenth and twen-

tieth. In the largest cities, (over 700,000) they post four times a month; first, eighth, fifteenth and twenty-third. It is possible to arrange additional posting dates at a cost of so much per sheet for additional labor. If you are running a teaser poster, for example, you may want to leave it up less than one month. A prominent shoe advertiser, who brought out a new style twice a month, used posters quite effectually, changing his poster twice in thirty days. If you want the imprint of your local distributor on your poster, this can be accomplished by leaving a space for his name and address. Only the particular sheet or sheets on which this

imprint appears need be specially printed. The same end can be accomplished by an overlay or sheet pasted over the regular poster, but this is to be avoided if possible.

Circulation and selling impetus considered, I yield the palm to no other form of advertising in the matter of cost. Regulars cost \$7.20 per month each in nearly all cities. Specials and illuminateds \$25 or \$30 each. Figuring the regular 24-sheet at \$7.20 per month, the cost per sheet is seen to be 30c, or 1c per sheet per day. The proportion of specials to regulars varies in different cities, but taking the average the country over the cost per panel per

month is in the neighborhood or \$9, including both regulars and specials.

A full showing thruout the United States includes approximately 27,000 panels per month and costs about \$250,000. \$3,000,000 a year. I know of only one advertiser who uses the poster medium to this extent. This advertiser's appropriation for posting is probably the largest appropriation in the world for a single medium. It is easy to draw a wrong conclusion from these last figures. You may say to yourself: "Well, if it costs \$3,000,000 a year to cover the country with posters, that lets me out." You might as well say that if you have to

use a page a day in every newspaper to advertise adequately you can't afford newspaper advertising. The facts are that if you will appropriate \$10,000 or even \$5,000 for a test poster campaign in a community of suitable size and will back up the campaign with intelligent sales work and keep a careful score of the results, you will sell yourself on the poster medium. This is how the Moto-Meter Company sold itself on posting. Its action could have received no better endorsement than the recent recommendation of its salesmen that the entire appropriation be concentrated in posters.

Because it is a good medium the poster medium is now and

for several years past has been oversold. I mean by this that if you were to decide today that you would use the poster medium and you had orders sent out for posting next month in 100 cities, you probably could not get the space in 10 of the cities. (This wouldn't hold in a few of the winter months.) To use the poster medium right it is necessary to plan ahead; six months at least, preferably a year.

There are certain kinds of advertising for which no conscientious poster would recommend himself. If you have a new product, requiring a good deal of detailed explanation, one with educational work to do, don't

use posting as your sole means of selling. One of the chief charms of the poster is that it makes long-windedness impossible. If you've *got* to be long-winded use some other means. But I'll tell you what you can do for such a product with posting. You can stage it in such a way that your long story in the newspapers will carry twice the weight.

However novel a product may be when first advertised, there comes a time when the novelty wears off. Educational copy is no longer read. The point of diminishing returns has been reached for argumentative copy. Various advertisers act differently when consciously or un-

consciously they reach this point. It used to be the fashion to leave an announcement card in the papers "till forbid." Some advertisers get technical. They tell the readers a lot of production facts that are all out of perspective; that is, they would tell their readers these facts if they had any readers. The progressive advertisers seek for new slants on their product. They try to tell the same story in a different way or mayhap change the package or the price, not only to keep their product up to date but to make advertising copy. The more successful advertisers are apt to go in for posting, but the funny thing about it is that much of this

posting is done between the pages of daily, weekly or monthly periodicals. I can't remember seeing a Cream of Wheat ad-



Much of this posting is done between the pages of periodicals

vertisement that wasn't a poster advertisement; yet most of them have been on magazine covers, *inside* or *bottomside* magazine covers. Why? No matter how many words you may print on the page of a periodical there comes a time when the public treats your advertisement like a poster. Your illustration and your caption register, your trade-

mark is identified and the reader passes on. When that time comes your poster advertisement belongs on the poster boards. That is where the value lies. That is where you get your money's worth. That is where you get maximum selling power exerted upon the largest number of buyers for the least money. There is no better means for *keeping* your goods before the public, but don't forget that any poster advertiser who fails to get a fresh new angle on his product every month has himself to blame; or he needs to change his poster agency.

Then there's another class of products to which I don't recommend myself, the per capita

consumption in any one community not being sufficient to justify the intensive advertising that an occasional quarter showing would cost. Such products are few and far between. In New York City a quarter showing costs only \$1500 per month. Any product which couldn't be sold to 3,500,000 people in sufficient quantities to justify four such quarter showings a year at a total cost of \$6,000 would hardly be worth advertising at all.

If your product is or is not distributed nationally (and mighty few really are),

If you have a short but intensive selling season,

If you have backward terri-

tories which you want to stimulate or forward territories which you want to develop still further,

If you have important distributors whom you want to impress,

If you have samplers or canvassers or salesmen whom you want to support,

If you sell an automobile or accessory and want to knock



To knock out the eye of automobile manufacturers

out the eye of the automobile manufacturers,

If you want to hit certain

conventions, county fairs, etc.,

If you want to get under the skin of the neighborhood retailer by putting your announcement in herculean size right in front of him,

If you believe that a good little ad isn't good enough to beat a good big ad,



A good little ad isn't good enough to beat a good big ad

If you are managing your sales scientifically and are zoning your mass selling;

If you fall into any of these classifications, then you're the man I want to talk to. You are the advertiser whom I am particularly able and willing and anxious to serve. When shall I start?

At the risk of hurting somebody's feelings I am going to tell you something. There are lots of bright advertising men who don't know the first thing about posting; the kind who talk about "billboards." The fault isn't theirs. We of the poster business haven't done enough to enlighten the advertising world as to why and how and when to use us. (That's the one real excuse for this small volume.) There are a great

many advertising agents who understand magazines and newspapers so much better than they understand outdoor advertising that when you go to them with your problems they just naturally think in terms of the media they understand. And they understand the other media better for the best of all reasons; because they get their bread and butter from them. There are quite a few managers of advertising departments of advertisers who belong in the same category so far as understanding posting is concerned. Maybe you are one of these yourself. Be honest now, are you?

FIFTH INNING

A Lay View of Poster Design



IF there is one thing that is worse than being all dressed up with no place to go, it is to have some place you gotta go and to be all undressed. When you've bought a place to put your posters you want to be darn sure you've got a *real* poster.

I'm no artist but as one layman to another it may be that I can give a little practical advice that an artist would overlook as too obvious.

The width of a poster, or perhaps you call it its length,

at any rate the horizontal measurement, is roughly two and one quarter times its height. In Europe there are as many sizes



All undressed and some
place you gotta go!

as there are opinions as to what the size and shape of a poster should be. Here we have picked the one best all round size and standardized on that. Therefore when you visualize your advertisement on the poster board think of it as a little more than twice as wide as it is high.

As to the colors you will use (and not to use color is not to be a poster advertiser) you can get practically any shade or

tint you want, but remember this: Old Dr. Sun must be taken into consideration. You want colors that will be presentable after thirty days of sunshine. Therefore tell your artist to avoid the fugitive colors. They are like



Avoid the fugitive colors

ectoplasm. A good deal depends on your lithographer. Some lithographers can give you rare

greens and purples which will stand up; others can't. Ask your poster lithographer if he has a *fadeometer* and have him guarantee the fastness of his inks. There are several solid colors like orange, dark blue and yellow which have good carrying qualities and are noted for their fastness. It is always well to make use of such colors when you can do so and at the same time avoid a commonplace effect.

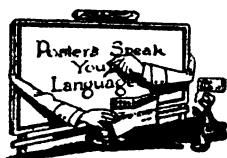
If you use a white background you have the advantage of making your poster seem larger than it really is (the white blanking paper becomes a part of your poster). Put plenty of color in the foreground; otherwise your poster will lack at-

tention value and in a group of several panels will fail to assert itself.

The most successful posters are the ones that haven't too much in them. When you think of 200 square feet of space you naturally presume that you can include a number of figures and quite a bit of wording. But if you will stop for a moment and write on a slip of paper the names of the five posters which have impressed you most, I'll bet that four of them have only one figure in them, and *that* not a full figure, and that none of them has more words in it than a thrifty telegram.

In my humble opinion one of the commonest mistakes is

to picture the product too small.
If I were a poster artist I
should subordinate everything
else to the adequate display of



The poster contains no more
words than a thrifty telegram

the goods. And
of course I
should display
the goods not
so much as raw
material but
rather as an

important part of the net result.
In other words I should try to
picture my product, not as it is
made but as it is *used* under the
most pleasant and pictorially
attractive circumstances. I
should try to make my picture
tell the whole story and then
throw in a sprinkling of well
chosen words as a plus value.

Give a lot of thought to the words. An illustration: A baker's beautiful still life poster, showing toast, with electric toaster, correct napery and table silver registers twice as strongly if you casually remark: "The toast of the town—Ward's Bread."

Many of the most successful posters are by artists whose names are not familiar to you. An overworked artist of national reputation may give you an inferior idea, and technique that is no better than that of a lesser light. But the work of a magazine cover artist has a definite trademark value which cannot but add to the prestige of your product in association with it. Many of the high priced

artists are failures at rough sketches. They'll make you a finished drawing for \$1,000 or so but it bores them unutterably to



Many a costly picture is
reposing in oblivion

have to submit a preliminary. There is many a costly picture reposing in oblivion. It may pay you to have

some practical commercial artist make three or four rough sketches before you call in the topnotcher. Another thing: the proportions of a 24-sheet are somewhat strange to many magazine artists. It is often best and least expensive to tell them to make you a drawing; and then to get a poster artist to compose it for 24-sheet purposes.

A little skill in design may save you a lot of money in the cost of printing or lithographing your posters. A few posters are still lithographed from stone. Most of them are printed from zinc plates, directly or via rubber offset. A good zinc plate is good enough for anyone. Of recent years some of the more progressive poster printers are using large plates 42 inches x 58½ inches and printing upon what are called mammoth sheets. There are ten such sheets to the poster. Eight of these sheets are printed as they are posted. The other two are cut in half horizontally and the four halves placed across the full width of the poster at top, bottom or in

the middle. Many of the poster houses still print the 24-sheet poster in 24 separate sheets, size 26 inches x 39 inches.

If possible find out, before the design is made, how the poster will be printed and lay it out accordingly. The main idea to be borne in mind is that the cost is based upon the number of printings on each sheet. If your poster is printed on ten mammoth sheets and you have two colors on two sheets, four colors on two, six colors on two, eight colors on two and ten colors on two, you will have a total of sixty printings. With less skill in designing you might have ten colors on each sheet or a total of 100 printings. The result

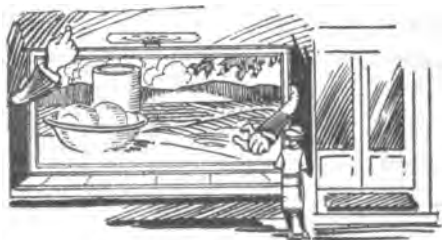
would not necessarily be superior. Use brilliant colors and plenty of them, but don't have the colors overlap a few inches from one sheet to the next.

Your posters will cost you from a dollar apiece up. You can get a splendid poster in several colors in quantities of 10,000 for \$1.00 each. With care you can get a good poster in lots of 500 for \$2.00 each. It seldom pays to order less than 500; 250 being rock bottom.

If you are inexperienced in posting and can't visualize the small sketch on a board 25 x 11 feet, ask your poster agency to have a manograph or hand-painted poster made full size

and posted on a convenient board for your inspection.

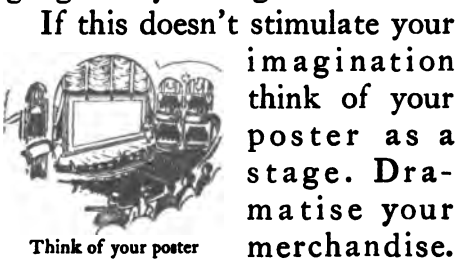
An advertiser can frequently accomplish something useful by taking some of his four color process advertisements in magazines or catalogs and pasting up an advertisement poster shape with border, lettering, etc. drawn in. Try it.



The poster is a show window

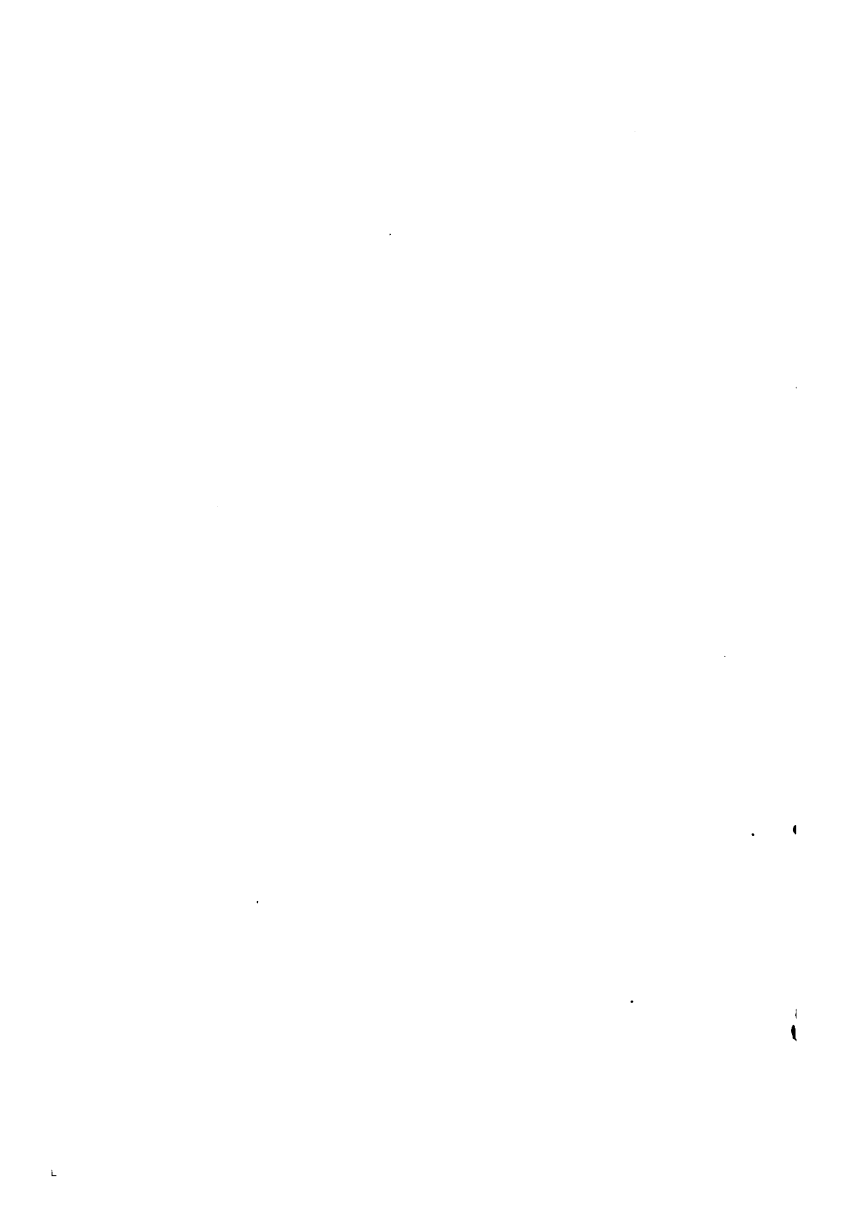
To summarize 24-sheet poster designing, here's my idea in a nut shell: You have a show window

25 feet wide and 11 feet high. You can put in that window any properties in the world. You can picture your product on any scale, large or small. You have the choice of all the photographic and art models there are, naturalistic or idealized. You have the rainbow for your palette. You have the English language for your legend. Go to it.



Think of your poster
as a stage

If this doesn't stimulate your imagination think of your poster as a stage. Dramatise your merchandise. Your tableau with words is your poster design. Get me?



SIXTH INNING

Campaigning with General Poster



IF you have read five portions of my story and are still coming back for more, which will be the case if these words meet your eye, perhaps you would like me to tell you how I should plan and carry out a poster campaign if I were a manufacturer instead of a poster.

If I were from Missouri and insisted upon being shown on a small scale before expending upon a large one, I should provide for a test campaign in selected cities. Whether the cam-

paign is large or small, however, the principles are the same. Let's assume that you have set aside so much money for posting.

The first thing to do is to decide what firm you want to



If I were a manufacturer

have handle your posting. Years ago some of the large general advertising agencies were also recognized by the local bill-posters. But it was found that outdoor advertising is a specialty. Most general agencies have their hands full without mastering the technique of posting. It is customary therefore for the largest advertisers to employ a national poster agency

which concentrates its attention upon posting. There are three well-known and long-established agencies answering this description.

It is of importance that such an agency handle your posting from a merchandising angle; that you get the benefit of a well-rounded organization of merchandising and advertising men so that your poster campaign may synchronize with your selling policies and plans and not be a hybrid dragged in by the heels. You will want your poster agency to be in effect an extension of your own advertising department. Be sure to pick an agency whose reputation and the character of whose clientele is

such as to lend prestige to your advertising with local poster plant owners and the public. Investigate the goodwill of the agency you select among the local billposters. You will find that an important element in the character of service you receive.

You may have some pet copy ideas that you are applying successfully in your other advertising. It is well to get expert advice on the suitability of these ideas for posters. The leading poster agencies employ not only the best poster artists but seasoned copy men. Rough sketches in color will be submitted without charge to aid you in arriving at the particular appeal that you

want to employ in your posters. But let me pause to utter a word of warning. Because one agency happens to submit a sketch that pleases you more than the sketches of others, do not necessarily conclude that the first is the agency to be preferred. The service that you are buying includes a great deal more than snappy copy suggestions. Finished poster sketches are charged for at prices ranging from \$100 to \$5,000 each. Sometimes the \$5,000 sketch is the cheapest.

Having decided whether you will use a full, half or quarter showing and what months you prefer; also what posting date in each month is most desirable; the next thing is the cities, towns

and suburbs you wish to include. You can, if you like, omit certain suburbs. If you are advertising a cord tire you may want to skip the manufacturing districts; whereas should the product advertised be overalls you might not use the residential suburbs. Your poster agency can give you the facts about any city or suburb; what kind of a poster plant it has; whether concentrated down town or spread around; how congested it is.

With the above information in hand your poster agency makes up an estimate showing the number of regulars and specials in each town, cost of each board, total costs, etc. After you have approved the

estimate the orders are sent out. If you are planning well ahead and the space called for is six months or more off you will have little difficulty in securing what you want. If your poster campaign is to begin in the late fall you will experience less difficulty in getting what you want. Usually there is less business on the poster boards in December, January, February and March than in May, June, July and August, tho this should not long be so. Every year a larger number of advertisers recognize the improvement in winter posting service and the increasing number of people abroad in cold weather, by posting in the winter months.

Please remember that the poster medium is in demand. It is a good medium and an economical one and the number of boards is limited. You cannot expect of it the feats performed by periodicals which have only to add a few more pages if a large volume of advertising comes in at the eleventh hour. When acknowledgments are in from all plant-owners a revised schedule is submitted by your agency showing in just what cities your posting will run and when.

By the way, the price you pay for posting service thru a poster agency is exactly what you would pay if you did all the work yourself. Even if you were willing to do all the work you

would have great difficulty in obtaining satisfactory service. The agency's differential is paid by the local plant owner. The amount of service to be rendered is such that it is unusual for an agency to net more than 2 to 3 per cent. In other words your agency earns what it gets. Have no fear on that score.

The next step is for your poster agency to supply the lithographer of your posters with complete shipping instructions and addressed labels. You can see how important it is that mistakes be avoided in the shipment of your paper. Another thing your agency should do is to check your lithographer's shipment of posters to see that

they are forwarded on time.

Theoretically there are from two to four dates for posting paper each month, according to the size of the poster plant in question. Actually there are just so many billposters employed by a plant and the more nearly the billposters can approach a continuous working schedule, the more economical will be the result. In addition to posting the regular commercial paper the billposters must have time to take care of the theatrical showings (which usually are changed more often) and also the *renewals*. By renewals, I mean paper used in the repairing of any posters which may have become damaged as a result

of extraordinary weather conditions. All of this means that you have to allow the billposter a certain amount of leeway in getting your paper up. The inexperienced poster advertiser might easily get the impression, if not advised to the contrary, that on a certain day of each month all of his old posters will vanish and all of the new ones will appear. In a small plant this might easily happen. In the larger ones you should allow from three to five days for a complete change of paper. Whatever days you may lose on the front end of your month's posting are added on to the other end, of course.

Advertisers with a systematic

mind are apt to want the same posting date in all cities. And as the first of the month is the most popular date, it is as a result, the most congested. It is by no means impossible to evolve your poster advertising to the point where your paper goes up approximately on the first of each month in all of the cities you are using. But it is a matter of evolution. It is a matter of planning and contracting for space a year or more ahead. Unless you are operating some unusual sales or advertising plan which makes this synchronization essential, the result is not worth the trouble.

I spoke of renewals. One of the jobs of your poster agency

is to advise you how many extra posters to ship as an allowance for repairing and replacement. It is well to ship from 10% to 20% overage, according to the season. If a billposter has a few panels left unsold he will frequently post some of your renewals without charge, this to keep his boards looking well. At the end of your posting season it will be well for you to have your poster agency ascertain how many renewal posters you have left. These are sometimes sufficient to supply the boards for your last month's posting, providing, of course, the designs are suitable.

Within five days after your paper goes up the poster plant-

owner mails a duplicate list of locations. This list, giving street addresses of each panel, is the basis for the invoice which accompanies the list. One copy goes to the advertiser, the other is retained by the agency. The number and cost of panels listed should coincide approximately with the approved schedule. I say approximately for this reason: A poster plant is not a fixed quantity. Building operations, etc., mean that every month poster boards must be torn down and new ones erected. The bill poster is sometimes unable to deliver 100% of what you have ordered. Your showing may call for 50 panels and he may be able to give you but 48. Don't be



it of
rect
the
ac-
py
er
ne
d
7

alarmed. You only pay for 48.

Inspectors are maintained by the Poster Advertising Association and the leading poster agencies. In addition, advertisers sometimes have their posters inspected by their salesmen or representatives; not only as an additional check, but also as a means of impressing upon their salesmen the amount and importance of the posting that is being done to support the salesmen in their selling efforts.

If you want to sit down with a pencil and paper you can list something like thirty-six separate operations to be performed by your poster agency from the beginning to the end of a poster campaign. If you think that the

word *service* is a lot of bunk, ask a first class poster agency to show you all the different printed forms used in taking care of a



If you want to sit
down with a pencil
and paper you can
list 36 operations

poster campaign. I think that will impress upon you the tremendous amount of detail and clerical work taken off your shoulders. Here's one little item: It costs several thou-

sand dollars a year to maintain a card index file of posting conditions and costs in each of the 8,500 posting centers.

Poster advertising differs from most advertising in that it is self merchandising. I mean by

this, you don't have to make up portfolios and send them around by mail or via your travelers to impress upon merchants the amount of advertising you are doing. If your posters are on the boards of any city, believe me, the merchants don't have to be told about it. Let me give you a recent example of what I mean.

In a small city of Alabama there was posted opposite a girls' school the first of a series of posters advertising a well-known toilet soap. This soap was being widely advertised in the magazines in color. Probably there weren't a half-dozen girls in the school who did not know of that soap. The druggist in

the neighborhood had a normal three months' supply on his shelves the day the poster was put up. Before he closed his shop



I am self merchandising

for the night his stock was completely exhausted! You don't suppose you have to sell that drug-gist on poster advertising do you? Many of the buyers of this soap had been brought part way to the buying point by periodical advertising. Something was needed to crystalize latent desire for the dainty toilet soap into *sales*. Articles advertised in magazines mailed into one's home town from

Philadelphia or New York may or may not be carried by one's local dealer. A big, bright poster in one's neighborhood *localizes* the product to consumers as nothing else can. As the arrival of the play or circus is heralded by the 24-sheet, so a poster devoted to your product makes your product seem more important, bigger, *realer*.



Before he closed his shop for the night his stock was completely exhausted



SEVENTH INNING

All Stretch!



N reading over the foregoing chapters of my story and bringing my tale to a quick finish, the thing that impresses me is what a smattering of knowledge I have been able to set down. Yet I can't help feeling that I have rendered to advertising men a service that is much

All stretch



needed and which will be appreciated.

I want to thank those of my listeners who haven't walked out on me, but have stayed till the curtain. I have been somewhat facetious in certain of my remarks, but I doubt not that you have detected the underlying earnestness and sincerity that make me so truly proud to be a full grown 24-sheet.

There is no perfect advertising medium. Posters have their limitations. I shouldn't want any of my friends to enter upon a posting campaign with the idea that they have found a cure-all for selling and advertising ills. I have a great deal of respect for all of the other established

forms of advertising. But there is one fact that I have no fear of being successfully disputed, and that is: *Importance considered, the 24-sheet Poster is the least understood of all media.* If you, Mr. Advertiser, have never tried it, you have a pleasant surprise waiting for you.



You have a pleasant surprise waiting for you

EIGHTH INNING

Postergrams



HE POSTER is self-merchandising.

Poster pictures speak all languages.

Posters embrace the entire community.

What everybody sees, everybody knows.

To be well posted is to be well *posted*.

Say it outdoors and you say it out loud.

Posters are non-partisan and non-sectarian.

The 24-sheet works 24 hours a day, every day.

The circulation of posters is the population.

Posting is the most *public* form of publicity.

There are no jokers in the circulation of posters.

Every poster advertisement is a *front cover* advertisement.



Speaks all languages

A good little ad isn't good enough to beat a good *big* ad.

Posters reach the *seeing* classes as well as the reading classes.

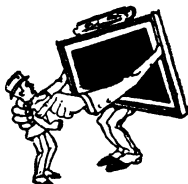


What everyone sees

After the month's magazines are laid away, the poster still stands.

Other media may put your product on the market—the poster *keeps* it there at minimum cost.

The poster is the salesman behind the salesman behind the counter.



Well posted

Size and conciseness find their supreme advertising combination in 24-sheet posters.

People have pet periodicals, which you must use to reach them. Posters reach them *all*.



Say it outdoors

You recognize the value of color on your package.

Why shouldn't you be equally
critical of your *advertising*?



Embrace whole community

You can't throw a poster in
the waste basket.

GLOSSARY



AA

AA—Formerly the rating given the highest quality of poster service. Now the only kind of posting furnished by Poster Advertising Association plants. Plants with a lower rating are either brought up to AA standard or dropt from membership.

BLANKING PAPER—White paper mat used to cover that part of the poster panel between the poster and the moulding.

BILLBOARDS—A term formerly applied to poster boards before bills and snipes became posters.

BILLPOSTER—A firm or individual engaged in a legitimate, efficient and highly organized form of outdoor advertising by means of 24-sheet posters changed regularly, protected and guaranteed.



Billsticker

BILLSTICKER—Term applied to billposter in time when snipes were stuck up on sides of barns, fences, etc., and there was no standardized posting.

CENTER LOCATION—A panel with an equal number of panels on each side.

CHECKER—An individual engaged in verifying the location, date of posting, character of service, etc. of a poster showing.



Corner Location

CORNER LOCATION—A poster panel or group of panels located at the intersection of two or more streets.

DAUB—A small handbill or snipe slapt on a convenient surface. An abuse of outdoor advertising.

DOUBLE-DECKER—A poster stand with two tiers of panels, one above the other, justifiable only



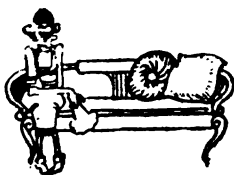
Double-decker

in congested districts where lease rentals are high and circulation heavy.

END PANEL—A poster panel at the extreme end of a group of panels.

ESTIMATE—A list of cities

giving the number of regular, special and illuminated panels, population, cost per panel and total cost in each city.



End Panel



Full Showing city or territory with greatest intensity.

FULL SHOWING—The maximum unit in which posting is purchased. The dominating showing of posters covering a



Half Showing

HALF SHOWING—A representative showing of posters ap-

proximately one-half the size of the number of panels constituting a full showing. The customary coverage by poster advertisers.



Head-on



Illuminated

cally lit up.

IMPRINT—As generally understood, refers to name of dealer or

HEAD-ON—A poster stand or panel directly facing traffic up or down a street or highway.

HIGH-SPOT—A location where traffic is heavy and circulation large ; usually in the downtown district of the city or in the heart of the neighborhood business center.



High Spot

ILLUMINATED—
A poster panel electrically lit up.



Imprint

distributor placed on poster at time of posting. Secondly, may mean insignia of lithographer or artist or name of plant-owner permanently placed at top of board.

INDIVIDUAL LOCATION — A location on which there is a single poster panel.



Individual
Location

INSPECTOR — An individual representing the Poster Advertising Association, poster agency or the advertiser, who examines or



Inspector

inspects various poster plants and who may or may not check certain showings.

LIST OF LOCATIONS — Upon posting of a given month's showing, the poster plant owners supplies the poster agency and the advertiser with a list giving the street address of each panel posted; used by checker in verifying bills.

LOCAL PANEL—That part of a poster plant not a part of standard set showings. A reserve for local or theatrical advertisers. Local panels are purchased at so much each.

MAMMOTH SHEET—An odd-size sheet larger than the regular one-sheet.

MANUGRAPH—A hand-painted poster used where requirements are too small to justify expense of lithography. Also to give advertiser idea of how a given sketch will look when made poster size.

MOULDING—A standardized green-painted frame mounted at the edge of all panels.

NATIONAL POSTER AGENCY—An organization specializing in poster advertising, recognized by all members of the Poster Advertising Association and with established credit among plantowners—organized to place poster ad-



Overlap

vertising in any part of the United States by acting in cooperation with the advertiser's Advertising Department and relieving the advertiser of the expense and annoyance of handling the routine of a poster campaign.

OVERLAP—A margin provided on posters to bring the printed design together and prevent moisture from getting under the poster sheets.

OVERLAY—One or more sheets of paper pasted upon the face of a poster for the purpose of announcing a date, the name of a dealer, distributor or something of that kind.

PANEL—A single board, size 25 feet by 11 feet, frequently a part of a group of boards. Each panel is finished with a moulding and built according to the specifications of the Association.

PLANT—A poster plant is the physical equipment required to give poster service in any given town or city, including, of course, all the poster panels.

PLANTOWNER—The individual or firm owning and operating a poster plant.

POSTER—One or more sheets of paper with type or picture or both, used as an advertising bulletin or announcement.

POSTER ADVERTISING ASSOCIATION—A national association of poster plant-owners consisting of all poster plants equipt to give AA service and holding an exclusive local franchise of the Association for the particular city or town in question.



Protected Location

PROTECTED LOCATION—A location protected by lease. All AA locations are so protected.

QUARTER SHOWING—A quarter part of a full showing.

RAILROAD SHOWING—One or more poster panels facing a passenger railroad.

RAIN LAPPING—The overlapping of the poster



Railroad Showing

sheets in such a way that the sheet above is superimposed upon the sheet below, shingle fashion, to shed rain and snow.

REFLECTOR—A device attacht to illuminated boards for the purpose of reflecting illumination onto the panel and nowhere else.

REGULAR—A panel, not illuminated, for which the minimum price, usually \$7.20 per month, is charged. The greater part of any poster showing.



Renewal

RENEWALS—Additional posters, usually from 10 to 20%, furnished by the advertiser to the plantowner to be used for replacing damaged posters, and frequently used on vacant boards without charge.

RIDING A PLANT—Visiting various poster locations to ascertain the location of poster stands, condition of boards, amount of circulation, etc.

SCHEDULE—Furnished with the acceptance of approved estimate of posting.

SCRAPER—An instrument used to scrape the previous



Riding a Plant

month's poster off the board in preparation for the current month's poster.



Scraper

SERVICE REPORT—A report rendered by poster agency from time to time reporting progress in securing space covered in any given order. Also covering any shortage of service or failure to deliver same.

SHIPPING INSTRUCTIONS—

Data furnished the lithographer of posters including address labels for forwarding collated posters to plant owners for posting—a duty performed by the poster agency.



Shipping Instructions

SIDE PANEL—A corner location showing to two streets in which the side panel is the panel showing to the less important street.



Snipe

SNIPE—Small poster slapt on barns, fences, etc. by billsticker, this previous to standardization of posting.

SOLICITOR—A national poster agency was formerly called a solicitor.

SPECIAL PANEL—Sometimes, but not always, a panel illuminated by reflectors. A high-spot panel for which a higher price is charged—usually \$25 or \$30 a month on account of greater circulation.



Solicitor

SPECIAL SHOWING—A showing especially pieced together of local or theatrical panels where a full, half or quarter showing is not obtainable. Rare.

STAND—Another term for panel. Practically obsolete.

STANDARD SET SHOWING—An even geographical distribution of posters consisting of a specified number of regular and special panels of equal size and value with all other standard set showings in the same city or town. The standardized package in which poster showings are now sold.

STANDARD CONSTRUCTION—Construction of poster boards, etc. in accordance with the specifications laid down by the Poster Advertising Association.

THEATRICAL PANELS—Not a part of standard set showing, sold by the panel on a daily, weekly or monthly basis, usually at a higher price.

½-Sheet—A small poster, size $18\frac{1}{2}$ " x 26", useful for store display, etc. Not a part of the standardized national poster service.

1-Sheet—A poster, size 26" x 39", used for miscellaneous purposes, store display, etc. Not a part of the standardized national poster service.

2-Sheet—An odd size poster, size 39" x 52", used for special purposes.